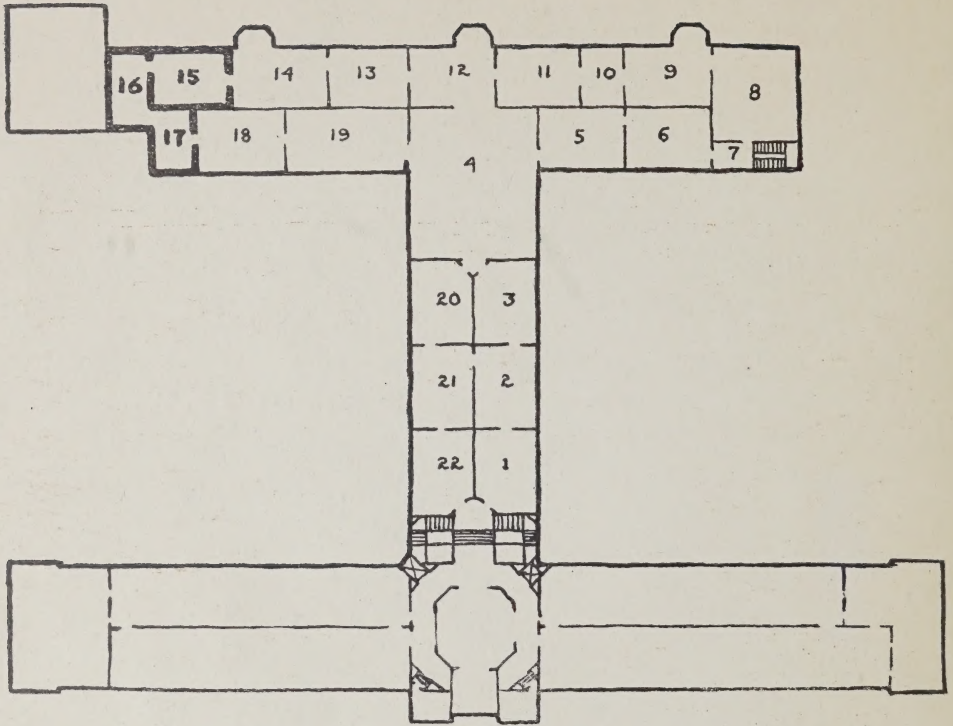
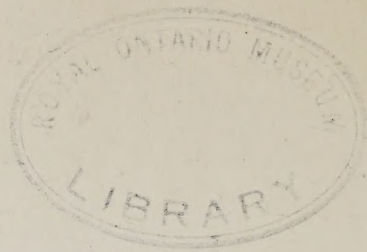


5. 9. 1946

AN EXHIBITION OF
JEWISH ART
AND CULTURE



ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY AND
CANADIAN JEWISH CONGRESS
JANUARY 20TH TO
FEBRUARY 17TH 1946



PLAN OF SECOND FLOOR

15—Palestine Collection.

16—Loan Collections.

17—Related Material from other collections in the Museum.

ROYAL ONTARIO MUSEUM

GUIDE

TO A SPECIAL EXHIBITION
ILLUSTRATING

JEWISH ART
AND CULTURE

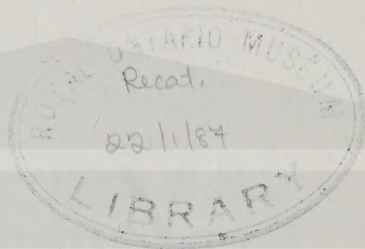
UNDER THE JOINT AUSPICES OF
THE CANADIAN JEWISH CONGRESS

AND

THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

JANUARY 20TH - FEBRUARY 17TH, 1946

Price, 25 cents



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FOREWORD

THIS exhibition represents a joint effort by the Royal Ontario Museum of Archaeology and the Canadian Jewish Congress. Through the offices of the Congress has been assembled a representative display of fine Jewish craftsmanship comprising ceremonial objects, manuscripts and printed books. The setting is provided by the Museum's permanent collection of material from Palestine, while the background has been enriched by the inclusion of other Museum material from those neighbouring lands that influenced Jewish life and from China which provides one of the most striking illustrations of the far reaching and persistent nature of the Hebrew genius.

Thanks are due to those who have made the exhibition possible by the loan of material: The Jewish Theological Seminary of America (New York), The Rabbi Isaac Elchanan Theological Seminary Library (New York), Dr. C. T. Currelly (Toronto), Mr. Charles E. Feinberg (Detroit), Mr. Harvey Goldman (Detroit) and Dr. Felix I. Kauffmann (New York). The loan material will be found listed on pp. 23 following.

This guide has been prepared by Miss Winifred Needler of the Museum staff with contributions by Mr. Charles E. Feinberg on ceremonial objects, by Mr. Milton Blackstone on books and manuscripts and by Bishop W. C. White on the Jews in China.

INTRODUCTION

THE Jews have made their greatest contribution to civilized humanity in the field of religion and ethics. During their entire national existence in the ancient Near East the unique qualities of their faith and social philosophy set them apart from their more powerful contemporaries. This spiritual and intellectual genius not only was a vital factor in shaping civilization but it has also survived unchanged in Jewish communities throughout our era.

Their very achievements in abstract thought imposed a certain limitation on Jewish art from earliest times. The Second of the Ten Commandments discouraged the Jews from representing the human figure and therefore prevented them from fully accepting the sculpture and painting of the great nations with whom they came into contact. They were particularly averse to the naturalistic art of the Greeks, which so deeply influenced the later western world.

Persecution through most of their existence in Palestine strengthened the spiritual and intellectual life of the Jews but hindered the development of a purely national art. No Jewish temples earlier than Roman times have survived destruction. It is written that Solomon used Tyrian architects and artisans, and archaeology has uncovered little Palestinian material that can be called distinctively Jewish. After the Dispersion, while the spiritual life of the Jews flourished in the face of continuous persecution, their material production remained slight. They have produced, however, some fine design and craftsmanship during the Christian Era.

Their greatest and most characteristic achievement in the visual arts has naturally been in architecture, which offers the widest scope to the abstract genius. Synagogue architecture, however, has always been influenced by the current styles of each country in which it appears. It reached a peak of magnificence in the "Mudejar" style of 13th and 14th century Spain; but it

was not until the 17th century that the synagogue developed a truly individual style. Towards the end of the 18th century the general trend towards emancipation and assimilation caused synagogue architecture to lose much of this distinctively Jewish quality.

Up to that time the minor arts connected with the Jewish faith—notably book production and metal work—had reflected the general trend of the architecture, and they too reached their fullest expression about 1700, declining in quality and individuality with the period of emancipation. Now, however, for the first time Jewish sculptors, painters and graphic artists appeared, and they became increasingly prominent in the wider community from the second half of the 19th century. At the present day Jews play an important part in all the current trends in art. The new Jewish Palestine has not yet developed its own new style; but it has demonstrated its vigour and its ability to adapt the best from every country to its needs, while still firmly adhering to the great spiritual and intellectual traditions of its people.

The Royal Ontario Museum material from Palestine can contribute in two ways to an understanding of Jewish culture:

(1) It illustrates the commonest objects used by the ancient Hebrews while they lived in Palestine. The changing styles often reflect the foreign influences to which the nation was repeatedly subjected. Most of this material is ancient but some examples of contemporary or recent peasant origin show forms which have changed scarcely at all through the centuries and which thus help in recovering the picture of ancient daily life.

(2) It illustrates modern Palestine folk life. None of this recent material can be considered exclusively Jewish but it shows the traditional work which the indigenous Jewish population have shared with all other dwellers in the country. Moreover, though now changing with the rapidly changing world, it is a familiar and important background to the modern Jewish colonies.

To supplement the material in the Palestine gallery, exhibits have been drawn from other permanent collections of the Museum. Most of this additional museum material contributes to an under-

standing of Jewish culture by indicating the wider horizons of Near Eastern history within which the ancient Hebrews lived.

Egypt, Assyria and Babylon are each represented by one outstanding work of art. These were the mightiest powers of the ancient Near East during the formative period of Jewish culture. Each in turn dominated Palestine and each in its own way left its mark on the material culture of the Jews and contributed to Jewish philosophy and law. Examples of crafts which profoundly influenced the life of the Hebrews are also borrowed from the Museum's Mesopotamian and Egyptian collections.

A smaller exhibit, borrowed from the Museum's Chinese collections, illustrates the early appearance and the sojourn of the Jew in China. This is a dramatic indication of the world-wide distribution of the Jews and of the persistence of their national life over great distances and long periods.

The loan exhibit of Jewish manuscripts, books and ceremonial objects bears witness to the high achievement of Jewish designers and craftsmen from mediaeval times to the present day. Virtually every country of Europe and this continent are represented. Little need be said here of this material; it speaks for itself, and eloquently.

We are familiar with the contribution of the Jews to music, literature, science and philosophy; it is more difficult to estimate their contribution to the visual arts, since, apart from the work directly connected with Jewish ritual and sacred writing, little can be summarily lifted out of the wider life of which it forms a part. The present exhibition, it is hoped, will assist the visitor in arriving at a more complete appreciation of the Jewish achievement in this field, and hence to a fuller understanding of the national genius.

POTTERY

Several sites of the ancient Near East have yielded vase fragments made of fine clay with thin walls and decorated in beautiful painted designs. This style of pottery is known to have flourished and died out before a great flood in Mesopotamia, thought by some to be the flood of the book of Genesis. A few fragments of pre-flood pottery can be seen in the Museum's Mesopotamian gallery. The earliest pottery shown in the Palestine gallery (Case 1) is of a later, cruder kind, but this too was made before the time of Abraham. Most of it was shaped on the potter's wheel, which first came into general use about 2500 B.C.

Case 2 shows pottery of about 2000 to 1600 B.C., i.e. the period of Abraham and Joseph. The native Palestinian pottery is not very different from that of the first case, although it shows technical improvements and some new shapes; but there is also a black, foreign ware decorated with white incised lines. This has been found in Palestine in large quantities. It is thought to be the work of wild hordes of people from the north, who spread out over Western Asia early in the 2nd millennium. It was in the unsettled days of these widespread migrations that Joseph went down into Egypt.

The Exodus from Egypt and the conquest of Palestine occurred during the period represented by Case 3 (about 1600 to 1100 B.C.). Many of the older local forms persisted with little change. Some of the fine painted pottery in this case, however, came from Cyprus and the region of the Aegean Sea, showing that relations had been established with new peoples in the West. The Philistines, who came to Palestine about 1000 B.C. from the same direction, were probably related to the makers of these foreign wares. Since Egypt dominated Palestine throughout the period, we should expect also to see Egyptian vases in the group, but Egyptian pottery was less popular abroad than many of her other products. A child's spool-shaped rattle in this case is an interesting form of the potter's art.

Cases 4 and 5 show pottery from the time of the Hebrew settle-

ment until the Assyrian period (about 1100 to 800 B.C.). Although this was the period of their greatest prosperity, the Hebrews made pottery of the same shapes and quality as that of their Canaanite neighbours. The animal figures are children's toys.

Case 6 shows pottery of the Assyrian, Babylonian, Persian and Greek periods (from about the 8th to the 1st century B.C.). The two small painted oil flasks were imported from classical Greece. The native pottery of this and the two preceding periods shows the gradual adaptation of new forms suggesting the varied influences to which Palestine was subjected.

Pottery of the Roman period is seen in Case 7. The fine red ware was imported from Italy. The pottery on the upper side shelves was made after the Arab conquest. The rest was probably made in Palestine from the time of Herod until the spread of Christianity.

Case 8 shows modern Palestinian pottery (19th and 20th centuries). A comparison of this pottery with the ancient wares will reveal how persistently the potter's craft clung to tradition through the centuries, since form, fabric and even decoration are often strikingly similar.

The large jars for storing grain and wine and for fetching water (placed on stands around the room) range from the period of the Hebrew Conquest down to Roman times. Similar jars are also made in modern Palestine but they are rapidly being replaced by the four-gallon oil can. The squat four-footed storage pot in the centre of the room is a modern home-made form.

In Case 10 is shown a representative series of pottery lamps, from the Babylonian period to the Arab period (7th century B.C. to 7th century A.D.). All these lamps burned olive oil fed through a fibre wick. Until after the Babylonian Period, i.e. until the 6th century B.C., the people of Palestine used the simple open bowl form with the rim sharply pinched to form a support for the wick. This simple wick holder developed gradually into a closed spout which in turn grew into a nozzle. The filling hole was made progressively smaller so as to prevent the oil from spilling. Handles and a low foot were sometimes added. From about the 3rd century B.C. the upper and lower halves of the lamp were cast in

separate moulds. The filling hole then became still smaller and moulded designs began to appear on the upper surface. This is the type of lamp mentioned in the parable of the wise and foolish virgins (Matt. 25: 1-12). Fancy forms were developed to hold several wicks at a time, thus giving a brighter light.

In the late Roman period the lamps began to deteriorate. The filling hole grew larger again as the potter lost his skill. Handles became clumsier and smaller. The decoration first coarsened, then disappeared, and finally the lamp resumed the shape in which it started its career—a simple bowl with pinched rim.

A few of the lamps shown in this case carry Jewish symbols in their decoration, though often in a scarcely recognizable form. Among these distinctively Jewish motifs are the seven-branched candlestick, the two-handled vase and the palm. It has been suggested that the square-nozzled form of lamp with a varying number of wicks which came into vogue in the 2nd and 3rd centuries A.D., may have been an early form of the eight-wicked Hannukah lamp.

HOUSEHOLD EQUIPMENT

Household vessels in well-to-do houses were often made of bronze. Although almost all the bronze objects in this gallery are from the Roman period, copper and bronze were used in Palestine long before the time of Abraham. The fine vases, cups, bowls, jugs and ladles in Case 9 are of Roman date. Here are also four bronze lamps and a tall bronze tripod lamp stand. In Case 11 there are bronze and silver spoons. The bronze hasps in the same case probably secured the lids of trinket boxes. Keys of iron and bronze are shown in Case 11. Pottery feeding bottles (Case 8) were familiar objects in the homes of ancient Palestine.

The primitive rotating handmill in the centre of the room is common in the Palestine of to-day. Such a type was not known in ancient times, when a still simpler form of handmill was used.

The roughly cylindrical clay object next to the mill is a kind of oven for baking small flat cakes. It originally possessed a clay cover. A layer of pebbles was spread over the floor, and the oven was heated from the inside by a fire of wood, dung or straw. When it was sufficiently hot the embers were swept out through the side opening and the cakes were placed on the hot pebbles from above and then the oven was tightly closed so as to act like a fireless cooker. Sometimes it was heated only from the outside. The same type of oven was used in ancient Palestine.

The gaily decorated home-made grain bin (south end of gallery) is an essential piece of furniture in peasant homes of modern Palestine.

COSTUME, JEWELLERY AND TOILET ARTICLES

The earliest materials of a personal nature in the exhibition are beads, ornaments and accessories, chiefly of the Roman period. In Case 11 are shown gilded bronze fibulae (ornamental brooches resembling modern safety pins), bronze bracelets, necklet and hairpin. Case 12 contains scarab seals mounted on bronze rings, some of which are as early as the time of Abraham; Case 13 holds bracelets of coloured glass. The strings of beads in Case 14 show a wide variety of shapes and their materials include gold, bronze, amethyst, carnelian, glaze and glass paste. Many of the beads are in the form of small amulets.

Among the toilet articles is a stone palette for mixing cosmetics (Case 12), bronze mirrors and cosmetic sticks (Case 11), and bronze strigils for scraping off oil and dirt after exercise (Case 9).

The mirrors are of two types. The first type was a simple disc originally provided with a grip handle. When not in use it was kept in a separate case to protect the polished reflecting surface from tarnish. The second type consisted of two discs fitted together, each with the polished surface on the inside. This double form had a suspension handle attached to each of the two outer

surfaces. The surfaces of both types of mirror were sometimes plated with silver. Glass mirrors occur, but rarely, in the Roman period.

The clothes, headdresses and shoes (Cases 15 and 16) are all modern or nearly so, and were worn by well-to-do villagers. For clothing, sheep's wool and goat's hair are more typically Palestinian than linen and cotton, since thread of the last two fibres is less easily produced where water is scarce. The costume ensemble in the centre of Case 15 is typically Bedouin male attire. The headdresses covered with coins (Case 16) were worn by married women and probably served as the depository for the family savings. Men seldom go barefoot, and both simple rawhide and elaborately dyed, embroidered or painted leather were used for foot-wear. The sandals are primitive and contrast with the wooden clogs beautifully inlaid with mother-of-pearl. Although none of this costume is distinctively Jewish some of it is strongly reminiscent of the desert Semites who were sometimes pictured in ancient Egyptian wall paintings and who were the common ancestors of Jews and Arabs.

The silver jewellery (Case 17) is of the 18th and 19th century. It is of native craftsmanship but of a type which is widely distributed throughout the Near East and which shows Indian influence. Coral is frequently used with it. Amulets and amulet cases are common, reflecting the simple superstitions which are another link between ancient and modern days.

TOOLS, WEAPONS AND AGRICULTURAL IMPLEMENTS

Iron and bronze implements are shown in Case 11. They are all from the Roman period, and include common forms of knives, picks, and axes, a sickle and a pruning hook. Iron was first commonly used in Palestine about 1100 B.C., i.e., not long before the Hebrews became established there. Its use was probably learned from the Hittites to the north about the time of the Exodus.

The bronze spatulae and spatula-probes were surgical instruments for treating wounds. Bronze needles of two different types are shown.

A few iron weapons, a spear head and butt, javelin and lance heads and a dagger are also shown in Case 11. Here, where the two objects lie so close together, it can be seen how easily the spear could be beaten into the pruning hook (Isaiah 2:4). The only other weapon in the gallery is the stone mace head in Case 12, which was still being used in Palestine as an actual weapon at the time of Abraham.

A modern primitive loom (south end of west wall) is provided with a heddle and shed stick to form the alternating sheds through which the shuttle must pass. This loom is similar in principle to the loom used by Delilah when she wove the seven locks of Sampson into her cloth (Judges 16:13). The fibre used in our example is horse hair. The only ancient object in this gallery connected with cloth making is the jet spindle whorl in Case 12. The visitor is referred to the Egyptian and Roman galleries for ancient methods of spinning and weaving.

Some modern primitive agricultural implements are shown around the walls of the gallery. The plows have simple iron points and no mouldboard so that they scratched the surface of the soil rather than turning a furrow; this form has scarcely changed since Isaiah's day. The board studded with projecting bits of stone on its lower surface is a threshing sledge upon which the thresher stands while farm animals drag it over the grain. This is the "sharp threshing instrument having teeth" mentioned in Isaiah 41:15. The forks and shovel are used in winnowing the grain.

The bow-like implement on the east wall is a tool for "carding" cotton or restoring life to a cotton mattress.

RELIGIOUS AND FUNERARY OBJECTS

There are many idols in the gallery, for example, the grotesque Canaanite pottery goddesses in Case 5 and the more attractive bronze figurines in Case 12. Among the latter are a Hittite god,

Hittite votive animals, figures of the Egyptian falcon-god Horus and bull-god Apis. Of the Roman bronze animals some are votive and some secular. The galloping horse is a particularly fine piece. In Case 12 there is also a bone figure of Roman date representing an unidentified goddess.

In Case 9 there is a fine bronze censer of the early Christian period and some bronze incense shovels. The bronze cymbals (Case 11), which were used in religious ceremonies, should be included under this heading.

The lead sarcophagi (north end of gallery) belong to the 2nd to 4th centuries A.D. They were shaped in a mould together with their elaborate moulded decoration. Sarcophagi of earlier date are not often found in Palestine.

The three limestone ossuaries in Case 9 are important pieces for the study of Jewish art and history. They have frequently been found in Jewish graves in the neighborhood of Jerusalem. They were used for secondary burials, i.e., to receive the bones of people who had been already buried for a long period, in order to save space in the tomb. In both shape and decoration the stone containers show the influence of woodwork and traces of wooden ossuaries have been observed in the tombs. One might also compare the modern wooden chests from Syria shown in the adjoining gallery. The decoration on the ossuaries often includes Jewish symbols and our right-hand example displays two highly conventionalized seven-branched candlesticks. Most of these ossuaries date from the 1st Century B.C.

COINS

A representative series of coins relating to Palestine is shown in Case 18. The series begins in the 5th century B.C. with the gold Daric and silver siglos of Persia, reminding one that Palestine then formed part of the Persian Empire. In earlier times the Jews had used gold and silver in exchange but as yet in unstamped

form so that the metal required weighing on the occasion of each transaction; hence the repeated references to weighing in the Old Testament ("Abraham weighed to Ephron the silver which he had named," etc., Gen. 23:16).

After the Persian period, the Jews used the currency of each successive foreign power to which the country became subject: Alexander the Great of Macedon, the Ptolemies of Egypt and the Seleucids of Syria.

A series of silver coins bearing the legend *Yehud*, "Judah," and dating from the 4th Century B.C. has been identified recently as the first autonomous coinage of the Jews (not represented here). After the Maccabees in 30 years of struggle (168-138 B.C.) had succeeded in winning a semi-independent status from the Seleucids, a Jewish coinage was again issued at Jerusalem, but only in bronze. This series is illustrated by the small rough pieces put out by John of Hyrcanus (135-106 B.C.).

The later Maccabean and the Herodian princes continued to issue bronze coins. For larger denominations, however, the country depended chiefly on the silver coins of neighbouring commercial cities, above all Tyre, whose shekels were adopted by the Jews as "sacred money," that is, for the payment of the annual head-tax to the Temple Treasury.

The Roman procurators who governed the country as the province of Judaea from 6 A.D. onward kept up the issue of bronze coinage for small change. From this time, moreover, Roman imperial coins, both gold and silver, came into increasingly common use. The standard coin was the silver *denarius*, rendered "penny" in the Authorized Version, more correctly "shilling" in the Revised Version; its intrinsic value was just under 20 cents Canadian. The *as* (the "farthing" of the A.V. and the "penny" of the R.V.) was 1/16th part of the denarius, i.e. about 1 cent. Still smaller denominations were the *quadrans* ("farthing") equal to 1/4th part of the *as*, and the *lepton* ("mite") of which two equalled one *quadrans*. Some rough and tiny bronze pieces shown in the case have been identified with probability as "mites." Coins based on the Greek unit, the *drachma*, were still circulating in the time

of Christ, and were then closely equal in value to the *denarius*. The "ten pieces of silver" of Luke 15:8 were *drachmai*.

The coinage of the First Revolt (66-70 A.D.) is best known by the thick shekels and half shekels with chalice on obverse and 3 flowers on the reverse. These were the last silver coins struck in the Jewish mint. The desperate rebels in the Second Revolt (132-135 A.D.), having no stock of bullion, restruck Roman denarii and the coins of Antioch and perhaps Tyre. This was the final effort at independent coinage; thenceforth the coinage of the country was completely under Roman control.

Both native princes and Roman procurators when designing coins for use in Palestine generally respected the injunction "Thou shalt not make thee any graven image." As a result, the types on the Jewish coins are normally inanimate objects: flowers, palm branches, stars, vases, cornucopiae. The Jews, however, were not averse to using foreign currency stamped with designs of living creatures. Thus the tribute money brought to Christ with Caesar's "image and superscription" was probably a *denarius* of Tiberius, of which a specimen is here shown.

CEREMONIAL OBJECTS

Jewish religious art has been practised since the days of Moses. Exodus 31 gives explicit instructions for the making of the ceremonial objects to be used in the tabernacle.

Many of the ceremonial objects shown in this exhibition, such as the charity box, were designed only for use in the synagogue but most were for use in the home. The artistic objects used in the ritual of the ceremonial enhanced the beauty of the Jewish home and the religious observances. Whether made of gold, silver, pewter, earthenware or glass, each piece was a source of family pride. The Kiddush or Sabbath cup, the candlesticks of silver or brass for the kindling of the lights on the eve of the Sabbath, the spice box and the ceremony of Habdalah separating the Sabbath

from the ordinary days of the week, the *ethrog* box used during the Feast of the Tabernacles (*Succoth*), and the different pieces for the Seder service at Passover are all for family use.

Jewish sacred art includes also the illumination of the "*Mizrah*," of the scroll of Esther, of the Haggadah and the Kethubah (marriage license). These lend themselves to artistic treatment, and the Jew who could afford it always had his manuscript illuminated by the ablest artist money could employ to produce some of the finest examples of mediaeval Jewish art.

Sir Joshua Reynolds in a discourse delivered to the Royal Academy said, "the value and rank of every art is in proportion to the mental labour employed in it or the mental pleasure produced by it." Few if any of the artisans who laboured to enrich the splendour of the divine service by the artistic value of the ritual objects are known by name or remembered. But there is no question of the pleasure their art has given.

In the countries that have tolerated freedom of religious worship during the last nine or ten centuries Jewish art has flourished. But the history of Jewish art is bound up with the fate of the Jewish communities in England, France, Spain, Italy, Russia, and Germany. The bitter tragedies of York (1190), of Troyes (1288), of Prague (1389), of Lisbon (1506), of Kishenev (1903), are now overshadowed by the greatest massacre of the Jews of all time, which has involved also the complete loss of the Jewish art that remained in Europe. In previous crises the Jewish people when driven from temporary settlements or from countries in which they had lived for hundreds of years, carried with them in their flight their most precious possessions, the ritual objects connected with the observance of their religion. Too often there was not enough warning so that many of these objects had to be destroyed to prevent their desecration. Two examples of such desecration are included in this exhibition. Often the Ark and its contents, the jewelled and crowned Torah, had to be buried deep, in the hope that some day the owners could return and restore it to its place of worship. Often too the holy manuscripts, the Kiddush cups, the candlesticks and spice boxes were carried

in flight on the person. But this time there is no survival, no place to run, no time to bury, complete annihilation.

The result has been the tragic destruction of many priceless collections formed over centuries and housed in the Jewish Museums such as those of Strassburg, Hamburg, Frankfort, Breslau, Vienna, Budapest and Warsaw.

The torch is now in the hands of Jews living in Canada and the United States. They must re-create the beauty of traditional ceremonial objects. On this continent there have already appeared several distinguished silversmiths who have produced such objects in an idiom characteristic of present day trends. By encouraging these craftsmen, Canadian and American Jews will contribute to future generations another rich heritage of ceremonial objects.

MANUSCRIPTS AND BOOKS

The early history of writing will be traced below (p. 18).

Papyrus, made from the split stems of a Nile reed, was doubtless used from a very early period by the Jews as was certainly the case in Egypt and in the rest of the Mediterranean world. A more durable material was found, however, in leather, especially sheepskin. In the closing centuries of the prechristian era the methods of preparing the leather were greatly refined; the skin was pared down and its surface made smoother, this resulting in "parchment." Paper, which had been used by the Chinese from much earlier times, is said to have been brought to the Mediterranean area by the Arabs who first learned its use at Samarcand about the middle of the 8th century. A Judaeo-Persian document written in Hebrew characters on paper appears to date from that century.

The primitive form of book in both the Jewish and non-Jewish world was the scroll. By the first century of the Christian era the codex, i.e. the book with folded leaves in our sense of the term, was in common use in Rome and was presumably familiar to the

Jews as well. It was recommended by its comparative cheapness and convenience and soon became the principal form for the Christian sacred writings; indeed by the fourth century it had outstripped the scroll for general use. The scroll, however, long retained its popularity among the Jews and is still employed for copies of the Pentateuch intended for use in the Synagogue.

Torah rolls are written with black ink, though early Samaritan scrolls show ink of a reddish hue. Several of the finest Spanish codices are written in ink with a yellow tint while Italian manuscripts of the finer sort show a more or less violet hue. In the illumination of some of the early eastern Biblical codices gold was freely used. In general, illumination is not uncommon in Hebrew manuscripts; the scribes of Alexandria were especially noted for their skill as illuminators.

Quoting the passage, "This is my God, and I will beautify him" (Exodus 15:2, Hebr.), the Talmud enjoins, "Serve him in a beautiful manner . . . prepare a beautiful scroll of the Law, written in good ink with a fine pen by an expert." Centuries later, Rabbi Ishmael said to a scribe, "My son, be careful in thy work, as it is a heavenly work, lest thou err in omitting or adding one *iota*, and so cause the destruction of the whole world." These quotations suggest the love, veneration and care which the ancient scribes bestowed on their work; the results are richly illustrated by the manuscripts of the present exhibition.

The first dated Hebrew book produced by the printing press was Rashi's Commentary on the Pentateuch, printed at Reggio in 1475, i.e. within a quarter of a century of the first use of movable type in Europe. In Portugal the first book printed in any language was a Hebrew Bible dated 1487. The first prayer book in Hebrew was printed by Soncino in Rome and is dated April 7, 1486. Hebrew printing began in Italy, then spread to Spain, Portugal, Turkey and the countries of the Holy Roman Empire. Not until the 16th century did Germany allow a Jewish printing press to be established. Presses were soon set up in France and Holland, Cracow and Lublin. In the 17th century the presses of Amsterdam supplied the whole of Teutonic Europe with Hebrew books. It was not until after 1795 that local presses began to be

established in Russia. Austrian presses, especially those of Vienna, became very productive in the 17th century.

The student of typography will find the products of the various national presses well represented in the present exhibition and will soon discover that the Jewish printer took as much pride as the scribe of old in "Beauty of script and spacing of the page."

RELEVANT MATERIAL FROM NEIGHBOURING LANDS

EXAMPLES OF EGYPTIAN, ASSYRIAN AND BABYLONIAN ART

(1) *Egyptian Limestone Sculpture* in Relief, 12th Dynasty, about 2000 B.C. A King wearing the crown of Lower Egypt.

This fine piece was made two or three hundred years before Abraham and about 500 years after the great pyramids. Egyptian art deeply influenced the style of other countries of the Near East during the early wanderings of the Hebrews, and must have made a strong impression on Joseph and Moses.

(2) *Assyrian Alabaster Sculpture* in Relief, 9th Century B.C.

Priests of Ashur performing a ceremony before the Sacred Tree. The piece comes from the palace of Assur-nasir-pal, the father of Shalmaneser II. It is an excellent example of Assyrian formal art and reflects some of the cruel strength felt by Israel.

(3) *Babylonian Lion* in Glazed Earthenware Bricks, about 600 B.C. From the wall decoration of a street leading up to Nebuchadnezzar's Palace.

This wonderful piece gives a hint of the splendour of Babylon during the period of the Jewish captivity.

(4) *Three Egyptian Vessels* of about 1400 B.C. (i.e. about the time of the Exodus). A blue faience cup, an alabaster pedestalled dish, and a polychrome glass perfume bottle.

Vases of all three materials were extensively imported into Palestine, where they were highly prized as works of art, and must often have adorned the homes of well-to-do Hebrews.

THE EARLY HISTORY OF WRITING

The earliest known Hebrew inscription (13th century B.C.) was alphabetic and differed but little from other early Canaanite writing, which can ultimately be traced back to a picture writing of about 2000 B.C. This early picture script was itself alphabetic and was probably based on (or at least inspired by) Egyptian hieroglyphs. Egyptian, which is largely a phonetic script, never developed a completely alphabetic system, so that this predecessor of the Hebrew script can claim the honour of having the earliest alphabet which was ultimately inherited by us through the Phoenicians and Greeks.

For official documents in commerce and diplomacy the Hebrews used the cuneiform script of the Babylonians and occasionally the hieroglyphic script of Egypt.

No example is shown here of early Hebrew script, but the inscription on the clay bowl (4th century A.D.) is in Aramaic which is a closely related language employing the same letters. Aramaic had been adopted by the Jews as the language of commerce by the time of Christ. The Egyptian inscription cut in stone is in elaborate decorative hieroglyphs, while the fragment of papyrus is in the cursive script which developed out of the picture signs through centuries of writing with a fine brush. Papyrus was also used by the Hebrews for their own native script but few specimens of this perishable material have survived outside of Egypt. The Mesopotamian cuneiform writing on the clay tablet developed out of an early non-alphabetic picture script similar to (but not related to) the Egyptian. This writing on clay combined the durability of stone with the facility of paper. The wedge-shaped marks were impressed on the soft clay with a stylus like the modern imitation shown in the case.

Other writing materials are illustrated, viz. a potsherd, a flake of limestone and a wax tablet that was used with a pointed stylus during the Roman occupation of Palestine. Bronze and iron stili, reed and quill pens and a faience ink pot are also from the Roman period.

AGRICULTURAL IMPLEMENTS

The ancient Egyptian agricultural implements shown here were familiar to the Hebrews during the years they lived in Egypt. The blunt hoe, which was an effective implement for breaking the lumps of soft mud in the Nile Valley, would have been of little use on the hard soil of Palestine. The other objects in the group are a seeding bag, sickle flints and a winnowing fan. There is a specimen of the actual wheat which such tools helped to grow and harvest, and a flat piece of wheaten bread of the same period.

BRICKS

The Egyptian sun-dried brick is stamped with the name of Ramesses the Great (13th century B.C.) and the Babylonian burnt brick is similarly stamped with an inscription of Nebuchadnezzar (about 600 B.C.). The mould is from modern Egypt but is exactly the same as many known ancient examples. Egyptian bricks (which were never baked) were inferior to the Babylonian product. The Nile mud of which they were made required tempering with grit or straw, hence the difficulty of "making bricks without straw." The Babylonian brick was of a standard size fixed by a royal decree more than a thousand years earlier, while the size of Egyptian bricks varied considerably. The walls of Jericho were built of large unbaked bricks.

CHINESE JEWS

In most coastal trading centres in China, Jews from various countries form a very important element in the trading community. But they are not Chinese Jews. Yet there is a remnant of Chinese Jews who can trace their descent back some hundreds of years to what at one time must have been a strong community. They are Jews no longer from the standpoint of religion, neither are they interested in their genealogical descent from those Chinese who

some centuries ago were very earnest adherents of the Jewish faith. They have been absorbed into the mass of ordinary Chinese people and are now practically lost to sight.

The centre of this remnant is in the city of K'aifeng, the capital of the province of Honan. In this city, at one time, there stood an important Synagogue which from all accounts was stately and impressive and was the centre of their community life. They had thirteen scrolls of the Torah and a great number of sectional books of the Scriptures together with various miscellaneous writings. These were all in Hebrew and they apparently used no Chinese writings in connection with their religion. Rabbis presided over the community and the synagogical worship.

This Synagogue was destroyed in 1643 by inundation of the Yellow River but was subsequently rebuilt, and was standing on its original site when visited by two Chinese Christian missionaries in the year 1850.

They found the community buildings in a state of great disrepair, with no member of the community able to read Hebrew and with no very definite organization. They spoke of themselves as the "Seven Clans and the Eight Families" because their Chinese surnames were limited to seven but there were two of the families who held the same surname. At that time there were probably about a thousand or more in the community.

In 1866 a Protestant missionary, Dr. W. A. P. Martin, visited the community, but found that the main building had entirely disappeared and only one memorial stone stood in the open beside a refuse pit.

It continued in this way until 1913 when the Canadian Church Mission attempted to interest the descendants of the Chinese Jews in their old-time religion, but they failed to respond. They have always been on friendly terms with the Canadian missionaries, and finally gave them the two memorial stones that were in the Synagogue courtyard and deeded to the Canadian Mission the site of land where the Synagogue had stood. The two memorial stones are still retained in K'aifeng, but a replica of one was made on the spot and brought to the Royal Ontario Museum where it is established in the Chinese Library. This particular stone

contains an inscription on each of its two sides, one dated 1489 and the other 1512. These inscriptions have been translated and a great deal of information concerning the teaching and practices of the Chinese Jews has now become known, and much historical information is gathered from these inscriptions.

Amongst the names are some that have been found in a register of families which was obtained from the Synagogue in 1850. This register is the only piece of literature written in the two languages of Hebrew and Chinese which has yet been found. From this register the names of hundreds of Chinese Jews have been obtained, and many of these names have been found in the topographical histories of K'aifeng. In these records there have been traced the names and histories of Jews, connected with this Synagogue, who have held important official posts in various parts of China. This record dates from about the middle of the 17th century.

Amongst other matters of interest found in these records concerning the Jews there is a genealogical tree of the Li or Levi clan from which can be traced seventeen generations of this clan.

Objects on view associated with the Synagogue at K'aifeng are the following:

Ink squeezes of the two inscriptions of 1489 and 1512.

Leaves of a Hebrew Codex of parts of the Book of Genesis.

Photostat of the register of Hebrew and Chinese names, the original of which is in the library of the Hebrew Union College at Cincinnati.

Black marble sounding-gong, used in calling worshippers together at the Synagogue.

Two carved stone bowls formerly in the courtyard of the Synagogue.

One carved stone drain-mouth formerly located inside the central door of the main hall of the Synagogue.

One gold lacquer Torah case.

In addition to the above material from K'aifeng, are shown a number of glazed figurines of the T'ang period (600-900 A.D.), which obviously represent Near Eastern racial types. Among

them are three figures with features of a strongly Semitic cast: one, seated and clasping a large flagon, who has been identified as an Armenian; a tall bearded figure of great dignity, to be identified probably as a Persian, and a Persian Manachaeon priest in red cloak. All these figurines were found in the province of Honan, that is at the eastern terminus of the old "Silk Route" which led from the Mediterranean, through Syria, Mesopotamia, and Persia, thence via Samarkand and Kashgar through Central Asia to debouch in the Yellow River Valley. The figurines form only the final link in a chain of evidence for the active use of this route in the first millennium, and for the actual appearance of Semitic people in China by that time.

RECORD OF LOAN MATERIAL

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THE JEWISH THEOLOGICAL SEMINARY OF AMERICA, NEW YORK

MANUSCRIPTS AND BOOKS

1. *Prayers for High Holidays, German Rite.* Bamberg, 1279.
Manuscript on parchment. Several pen and ink illustrations in black and white.
2. *Prayer Book, Roman Rite. Vol. II.* Italy, 14th century.
Manuscript on vellum with colourful illuminations. Text of the Bible on margin.
3. *Prayer Book, Polish Rite.* Bohemia or Moravia, 14th century.
Manuscript on parchment; black and red ink; illuminated. Contemporary commentaries in margins. As stated on fol. 1866, this volume once belonged to Saul Wahl, who, according to legend, in 1586 A.D. was King of Poland for one day.
4. *Prayer Book.* Spain, ca. 1450.
Manuscript on parchment; illuminated. On margins, the Haftarothe in small characters.
5. *Code of Laws (Sefer Mitzwot Katan).* Mayence, 1384.
Manuscript on vellum. By Isaac Corbeil (died 1280). A discussion of 613 commandments and prohibitions.
6. *First edition of the Hebrew Text of the Later Prophets ever printed.*
Soncino, Italy, 1486.
With commentary by David Kimhi. Note the marks of the Italian censor.
7. *Book of Fables (Mashal Ha-Kadmoni).* Brescia, Italy, 1491.
By Isaac ibn Sahula. The only Hebrew incunabulum with wood-cuts.

8. *Astronomical Tables used by Christopher Columbus on his later trips.* Leiria, 1496.

Composed in Hebrew by the astronomer Abraham Zacuto. Translated into Latin by the physician Joseph de Vecinho and printed by the Jewish printer Abraham D'Ortas. On fol. 163 there is a list of the eclipses of the moon, on the basis of which Columbus, in 1502, told the Indians that the moon would disappear that night if they would not furnish him with some necessities.

9. *Astrological writings by Abraham Ibn Ezra.* Venice, 1507.

Translated into Latin by Petrus de Abano.

10. *Moses Maimonides, Dux seu Director dubitantium aut perplexorum.* Paris, 1520.

The only edition of the 13th century Latin translation of the Guide of the Perplexed. Very rare. This translation was used by the mediaeval scholastics.

11. *Rules of the Hebrew Calendar (Ibronot).* South Germany, 1552.

Manuscript. Note the colourful illustrations on the first leaves and the turning wheels, fols. 21-22. Bound with two printed books.

12. *Hebrew Translation of Calvin's Catechism.* Geneva, 1554.

"Hinnuk Behire Jah," by Immanuel Tremellius. Dedicated to the Duke of Wurtemberg. In fine stamped original binding.

13. *Robert Browning's Hebrew Bible, Vol. I.* Antwerp, 1566.

In blue morocco case. This Bible once belonged to Bishop Berkeley, and later to Robert Browning. (See inscriptions on fly leaves.)

14. *Moses Maimonides, Medical Aphorisms.* Basel, 1579.

One of the most important of Maimonides' medical works.

15. *Haggadah with Italian translation in Hebrew characters.*

Venice, 1609.

Printed on vellum; woodcut illustrations. The only copy on vellum of this edition.

16. *Persian Epic*. Persia, ca. 1650.

Khasraw and Shirin, by Nizami. Transliterated in Hebrew characters. Fine miniatures.

17. *Some Bible Illustrations and special Prayers*. Corfu, 1692.

18. *Megillah*. Levantine, 17th - 18th century.

Manuscript on parchment and illuminated; on carved wooden rollers with top in the shape of a chess-tower.

19. *The Daily Prayer, Italian Translation*. Italy, 1714.

Copied by Ella, daughter of Menahem Halevi Meshullam. On top of the title page there is a portrait of a lady at a writing desk, evidently a self portrait of the scribe; to the left, the emblem of the Levites.

20. *Order of Blessings*. 18th century.

With fine miniatures. In tortoise shell binding with silver clasps. This volume was presented to the Chief Rabbi of the British Empire, Dr. Nathan M. Adler, by Baron L. M. Rothschild in 1875.

21. *Ritual for Circumcision*. Ancona, Italy, 1760.

Written for Isaac Salamon Elia Cohen. The owner's name is stamped on the original red morocco binding; in red morocco case.

22. *Megillah*. Italy, early 19th century.

Manuscript with illuminated border; floral designs in filigree work; in red morocco case made in London.

23. *Marriage Contract (Ketubah)*. Verona, Italy, 1844.

Illuminated manuscript.

CEREMONIAL OBJECTS

24. *Wallet*.

Made out of a desecrated Torah scroll by the Cossacks in Russia during the First World War.

25. *Crown for the Torah*.

Silver.

26. *Pair of headpieces for the Torah.* Nuremburg, Germany,
early 19th century.
Silver, pressed and open work.
27. *Breastplate for the Torah.* Germany, 19th century.
Silver, repoussé work. The 10 Commandments are in the
centre.
28. *Breastplate for the Torah.* Vienna, 19th century.
Silver, pressed work. The 10 Commandments are in the centre.
29. *Pointer.* Dated 1909.
Silver filigree. Topped by a crown.
30. *Pointer for the Torah.* Caucasia.
Tula silver. With chain.
31. *Pointer for the Torah.* Germany, 19th century.
Silver and mother-of-pearl. With Spice Box on top.
32. *Pointer for the Torah.* Carpatho-Russia.
Wood.
33. *Veil for the Holy Ark.* Egypt, 18th century.
Cream-coloured silk; embroidered in gold and various colours.
Size 6' 6" x 4' 4".
34. *Wrapper for the Torah.* Dated 28th of Kisler, 1882.
35. *Spice Box.* Dated 1868.
Silver filigree.
36. *Spice Box.* Russia.
Silver filigree.
37. *Spice Box.* Russia.
Silver.
38. *Spice Box.*
Silver. In the form of a Japanese lantern. Hebrew inscription:
Blessing for spices.

39. *Spice Box*. Palestine, modern.
Silver filigree. Hebrew inscription on base: Blessing for spices.
40. *Combination Haddalah and Spice Box*. Germany, early 19th century.
Silver.
41. *Sabbath Plate*. Dated 1819.
Pewter. Haddalah scene.
42. *Sabbath Plate*. Ca. 1800.
Pewter. Hebrew inscription on border: Genesis 2: 3. Dated 1925.
43. *Kiddush Cover*.
Gold and cream-coloured embroidery on red velvet.
44. *Kiddush Cup for Holidays*.
Silver. Hebrew inscription: Blessing over wine.
45. *Cup and Plate*. Modern.
Silver gilt. For Haddalah.
46. *Seder Dish*. Germany, 19th century.
Silver-plated. With compartments for three Matzos. On top 6 small plates for special Passover dishes.
47. *Ethrog Box*. Nuremberg, Germany, ca. 1785.
Silver.
48. *Ram's Horn (Shofar)*.
49. *Hanukkah Menorah*. Russia, 1893.
Silver.
50. *Hanukkah Lamp*. Russia.
Silver.
51. *Megillah*.
In silver case. Scene of the story of Esther, with Hebrew inscription.

52. *Jewel Box.*

Copper and silver. Pictures of the 12 sons of Jacob, with their initials. In centre, Abraham, Isaac and Jacob. On upper corners engraved pictures of Moses and Aaron. This box was made in Damascus, and purchased recently by an American Navy officer in Tunisia.

53. *Silver Binding for Bible.* Palestine.

With semi-precious stones. Made in the Bezalel School, Jerusalem. Presented by the Hebrew Publishing Company to the late lexicographer Alexander Harkavi, for his 70th birthday in 1933.

Loaned by

THE RABBI ISAAC ELCHANAN THEOLOGICAL SEMINARY
LIBRARY, NEW YORK

MANUSCRIPTS AND BOOKS

54. *Tractate Bechoroth of the Babylonian Talmud.* Venice, 1522.

Printed by Daniel Bomberg. This is from the *first complete edition of the Talmud*.

55. *Synagoga Judaica, by Johannes Buxtorf the Elder.* Basel, 1661.

Third Edition. This Latin work by a famous non-Jewish scholar describes the Synagogue ritual of the Jews.

56. *Shulchan Aruch, Hoshen Mishpat.* Amsterdam, 1698.

Pocket edition; almost 900 pages.

57. *Yad Trinim, by Gershan ben Moses Hefetz.* Amsterdam, 1700.

A rhyming dictionary of the Hebrew Language. The author, a child prodigy, composed the work at the age of 16 and died a year later.

58. *Sefer Hagurlos, ascribed to Saadia Gaon.*

This is a manuscript copy of the Amsterdam 1701 edition. The work aims to forecast the reader's future.

59. *Mishna Torah of Maimonides, Vol. I.* Amsterdam, 1702.

This is one of the most beautiful and *uncensored* editions of this great work.

60. *Tefilleth Haderech.* Breslau, 1835.

A miniature book (2" x 3¾") containing the prayers recited by orthodox Jews when they are on a journey.

61. *Zamir Eritzim.* Newark, N.J., 1899.

Edited by E. Demard. This anti-hassidic work is one of the very few Hebrew works printed on at least seven different colours of paper.

62. *Haggadah for the Passover.* Calcutta, 1899.

Each Hebrew paragraph is followed in the text by a Judaeo-Arabic translation in Hebrew characters.

63. *Achad-Ha'am "al Pereshat Derachim."* Berlin, 1902.

This book bears the author's autograph.

64. *Bill of Divorcement (Get).* Pittsburgh, 1903.

This bill is cut to show that it has already been used.

65. *Kiryath Sefer, Vol. VIII, No. 1.* Jerusalem, 1931.

A bibliographical journal published quarterly by the Hebrew University, Jerusalem, listing all publications in every language, and dealing with Jewish topics.

66. *Vols. VI and X of the "Occident."* American.

Bound in one volume. This periodical, edited by Rabbi Isaac Leesor, was one of the first periodicals devoted to Jewish affairs in America.

67. *Amulet.*

Writer unknown.

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DR. C. T. CURRELLEY, TORONTO

68. *Yemenite scroll of the Pentateuch.* Palestine.

Acquired by Dr. Currelley in 1903 from a group of Yemenite Jews in Jerusalem.

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CHARLES E. FEINBERG, ESQ., DETROIT

MANUSCRIPTS AND BOOKS

69. *Hebrew Bible*. Antwerp, 1580.

Printed by Christopher Plantin. Original calf binding. First edition. This Bible was begun in 1580 and took two years to complete. The printer was not a Jew. The colophon reads: "Printed by and in the house of Christophoro Plantin in the year of 1582. Blessed be the Lord who did not remove his grace from us and we were privileged to complete this work without any evil influences." The Plantin Hebrew fount is one of the finest.

70. *Hebrew Bible with Latin Translation*. Hamburg, 1673.
Original vellum binding.

71. *Hebrew Bible*. Berlin, 1690.

Original morocco binding. Printed in Hebrew, with Latin notes and translation. The music is for the cantilation of the Bible.

72. *Hebrew Bookplate*. Furth, Germany, ca. 1725.

The design represents a "Mizrah", a seven-branched candlestick containing selections from the Psalms. These were rarely used in old Hebrew Prayer Books.

73. *Hebrew Manuscript, Prayers said by Women*. Rome, 1784.
Linen cover embroidered with silver thread.

74. *Jewish Ceremonial*. Nuremberg, 1730.

Printed by Peter Conrad Monath. Original half calf. First edition. Title page in red and black letters. Engraved illustrations, some hand coloured. Complete description of the ceremonies of Holy Days and Festivals, of the ceremonies of all other occasions from birth to the grave, in the synagogue and the home.

75. *Megillah Esther*. Paris, 1925.

Complete text and exquisitely beautiful illustrations in brilliant colour by Arthur Szyk. Wrappers. No. 314 of an edition of 750 copies.

76. *Haggadah*. Soncino Press, 1930.

Full morocco binding. Notes by Cecil Roth; drawings by Albert Rutherston. No. 51 of an edition of 100 copies.

The English is set in the historic type of John Baskerville (1706 - 1775). The Hebrew was composed by Johan Enschedē en Zonen of Haarlem, Holland, about 1769. One of the finest of modern Haggadahs and excelled only by the Szyk Haggadah.

CEREMONIAL OBJECTS

77. *Passover Plate*. Amsterdam, 1790.

Silver, Hebrew inscription.

78. *Sabbath Plate*. Germany, 1771.

Pewter. Complete Kiddush blessing inscribed on the border.

79. *Seder Dish*. Germany, 1603.

Pewter. Biblical and Passover scenes. Hebrew inscriptions on border.

80. *Seder Dish*. Russia, 1873.

Silver. Used for Haroseth.

81. *Seder Dish*. France, 1875.

Silver. Used for roasted egg.

82. *Megillah Esther*. Ca. 1800.

Silver case with coral bead finial.

83. *Megillah Esther*. Russia, 1890.

Silver case with crown dome, enclosing bell.

84. *Megillah Case*. Cranbrook, 1945.

Silver repoussé work. Octagonal case with seven scenes from the Book of Esther. Designed and executed by H. Garfield.

85. *Spice Box*. Amsterdam, ca. 1790.

Silver, engraved and repoussé.

86. *Spice Box*. Germany, ca. 1870.
Silver repoussé work.
87. *Spice Box*. Ca. 1840.
Silver. In the form of a fish, with amethyst eyes.
88. *Spice Box*. German, ca. 1860.
Silver with gilded spice container; open work base.
89. *Spice Box*. Italy, 17th century.
Silver filigree.
90. *Habdalah and Spice Box*. Germany, 1790.
Silver. Adjustable candle holder; four-compartment drawer for spice.
91. *Habdalah Plate*. Germany, 1870.
Porcelain. With Hebrew inscription.
92. *Kiddush Cup*. Hungary, 1865.
Silver repoussé work. With Hebrew inscription on collar.
93. *Kiddush Cup*. France, 1840.
Silver. With Hebrew inscription.
94. *Kiddush Cup*. Russia, 1840.
Silver. With Hebrew inscription.
95. *Kiddush Cup*. Russia, 1881.
Silver. With Hebrew inscription: Blessing.
96. *Mezuzah*. Russia, 18th century.
Silver filigree. With Hebrew inscription on cover.
97. *Ethrog Box*. Germany, ca. 1875.
Silver pressed work. With Hebrew inscription on base:
Blessing for Ethrog.
98. *Laver*. American, 1894.
Silver. With Hebrew inscription.

99. *Snuff Box*. Amsterdam, ca. 1690.

Silver repoussé work, elaborately decorated. Originally chained to the dais in the synagogue.

100. *Torah Pointer*. "*Finger of God*." France, 1880.

Silver. Engraved and repoussé work.

101. *Atarah*. Germany, 1800.

Silver, linked. Collar ornament for Talith.

102. *Atarah*. Poland, ca. 1860.

Silver thread. Collar ornament for Talith.

103. *Ner Tomid*. American, 1810.

Silver repoussé work. Eight oval panels in scroll design.

104. *Ner Tomid, Memorial light*. Russia, ca. 1840.

Recent engraving on collar in memory of Samuel Abraham Feinberg.

105. *Circumcision Set*. Venice, 1762.

Silver, engraved and repoussé work. Baroque style. Ten of the original twelve pieces (shears and shield missing). Fitted in a silver-mounted inlaid fruitwood case. This set is one of the finest in existence.

106. *Menorah*. Cranbrook, 1945.

Silver. Each cup fashioned for oil or candles. Designed and executed by H. Garfield.

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BOOKS

107. *Muenster, Sebastien*. Basel (Froben), 1525.

Sefer Hadiqdu, Grammatica Hebraica. Parchment.

108. *Jedajah, ben Abraham Bedarshi*. Ferrara, 1551.

Bechinath olam. Quarto. Title page missing.

109. *Josephus Flavius*. Venice, 1574.
Le Guerre Giudaiche.

110. *del Medigo, Josef (Salomo)*. Amsterdam (Manasseh ben Israel), 1629.

Sefer Elim. Questions and answers of the Karaite Zerah ben Natan on mathematics and astronomy followed by Sefer Maajan Gannim: Answers to Zerah ben Natan on mathematics, astronomy, Kabbalah, chemistry, the 613 Precepts. Two parts in one vol.

111. *Richetti, Josef Shalit ben Elieser*. Mantua, 1676.

Chokmat ha Mishkan. Treatise on the Tabernacle and the Holy Utensils.

112. *Aboab, Isak*. Amsterdam, 1700.

Menorath ha-Maor. Ethics and Ascetism. Octavo. With frontispiece.

113. *Tefillah, Minhag Ashkenas (German Rite)*. Wilhelmsdorf, 1720.

Quarto; 84 leaves; printed on vellum. Only one other known copy (in Oxford).

114. *Seder, Elia*. Prague, 1814.

Haggadah shel Pessach with commentary by Rabbi Elias Wilna.

115. *Harkary, Albert*. Wilna, 1867.

Die Juden und die Slawischen Sprachen. In Hebrew.

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This material arrived too late for inclusion in the Catalogue.

Piretz School -

on 15th Nov. 1914